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SOUTH AFRICAN LIBRARIES

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SOUTH AFRICAN LIBRARIES

The Official Organ of the South African Library Association

Volume 23

April 1956

No. 4

EDITORIAL

TWO YEARS AGO we published in this journal (in Afrikaans, with an English summary) a Prolegomena or introduction to a history of the scholarly library in the West¹ upon which the author, Professor H. J. de Vleeschauwer, of the University of South Africa, was then engaged. This history, or more accurately, encyclopaedia of library history, has since appeared in English in expanded but still tentative form in two numbers of the journal *Mousaion*,² a welcome newcomer to South African library literature.

In a short introduction to this work the author points out that he is attempting to provide for librarianship in general something that has not hitherto existed : a technical discipline similar to that possessed by most other sciences. After dealing with the necessary definitions, he goes on to discuss the method of library history and what he calls its "periodization" in terms of cultural developments and movements. Then, in a chapter on the sources of library history, on which he has special claim to write as an authority, Professor de Vleeschauwer describes the results of excavations, epigraphic texts and extant archaeological material, and their importance in reconstructing the activities and functions of libraries, particularly in the ancient world. There follows a useful summary of the development of library theory before and after the introduction of printing into the West, and the study concludes with an account of the function of the library through history, from antiquity to the popular educative library of to-day.

It is interesting to compare this important contribution to library literature with the series of *Studies in the history of libraries* by Mr. Raymond Irwin, Director of the School of Librarianship at the University of London, which have been appearing for some months past in the *Library Association Record*. Mr. Irwin is primarily concerned with the background of British libraries ; Professor de Vleeschauwer approaches the subject from a broader point of view – hardly a universal one, since he confines himself in the main to the history of the Western World. This concern with historical background is a significant development, and a counter-balance to the over-emphasis on technique and 'know-how' which has characterized some aspects of contemporary library thinking.

This new interest in a historical approach is further exemplified in an article written by Mr. R. F. M. Immelman in two subsequent numbers of *Mousaion* (nos. 5 and 6) which have been published in the form of a Festschrift dedicated to Dr. P. C. Coetzee, Chief Librarian of the University of Pretoria, on the occasion of his fiftieth birthday. In his *Contribution to the history of scholarly libraries in the Cape Province* Mr. Immelman brings together some hitherto elusive but important facts : as, for instance, the part played during the nineteenth century by the Library and Reading-room of the Cape Town

¹ de Vleeschauwer, H. J. "Prolegomena tot 'n biblioteekgeskiedenis" (*South African Libraries*, 22 (1), 11-18, July 1954).

² *Mousaion*, nos. 2 and 3 ; published by the University of South Africa, c/o 181, East Avenue, Pretoria, 1955.

Chamber of Commerce, which "fulfilled the function of a special library between 1819 and 1913 in a way which no public library in South Africa succeeded in emulating until the 1930's". Although library development in the Union has been phenomenally rapid during the past ten years, it is as well to remember that it was preceded by a long history of solid if quiet endeavour, a history which is only now being recorded and put into a just perspective.

* * *

Because of the unfortunate demise of *Ons eie boek*, the critical bulletin of South African books, last year, we are once again without a reliable guide to the books appearing

currently in South Africa. To offer some assistance in this respect, we have decided to devote a few pages of each issue of this journal to a short list of South African books with critical annotations. We have of course neither the time nor the space to pretend to be a substitute for *Ons eie boek*, and needless to say our list will appear much too late to be of any immediate value to the book buyer. The list will, however, give librarians and other interested people an idea of which books they should have in stock and also which books they may recommend.

In this issue a short survey of South African books which appeared during 1955 is published. In the next issue the first quarterly list covering the first three months of 1956 will be published.

LIBRARIANSHIP AN OCCUPATION FOR GENTLE-WOMEN

Miss A. A. Clarke, F.L.A., Librarian, The National Institute of Economic and Social Research, writes:

Librarians of the gentle sex may be entertained by the following passage found in Cassell's Household guide (New edition (1877/82), Vol. 3, p. 1, "Occupations accessible to women", XIII).

"The next suggestion is also a valuable one; it is the opening of the situation of librarian to educated gentle-women, either in public institutions or in private families of rank or wealth. From the reports of the recent Conference of Librarians we learn that the Americans have already set us an example here, and in the Public Library at Boston, U.S., seventy ladies are employed, a few men only being kept to lift the heaviest books on the high shelves. The ladies appear to have given the utmost satisfaction in this position, to which they appear thoroughly suited. The work is such that a lady of good attainments and education could undertake and enjoy. It requires no great physical exertion, no exposure to the weather, and no hardship which the most delicate would shrink from. The salaries in this profession are so limited that they are not sufficient for the support of married men with families, nor are they objects of ambition to the single man with any fairer chances in life; but they would nevertheless form a good provision for a single woman, who, upon even this small pittance, might manage, with economy, to keep herself in comfort and as a gentlewoman."

(*Library Association Record*
August, 1955, p. 329)

LIBRARIANSHIP AS A CHALLENGE¹

by

R. A. BROWN

Deputy Librarian, Rhodes University

IN TAKING stock it is inevitable that much of what I have to say has been said before, and far better than I can say it. Much too, I know, does not apply to many libraries and the recent activities of Provincial and large Municipal libraries have done much to meet the situation I am about to present. I must apologize too for the fact that I shall be generalizing from my own experience, and inevitably egotistical. I realize the dangers and difficulties inherent in this, but it is not easy to avoid.

The importance lies in getting matters into perspective, and as a recent recruit to the profession I feel I may be able to offer a fresh perspective. Indeed as I have had far more experience as a user of school, public and university libraries both in this country and overseas than I have had as a librarian, I think this might offer a new approach. Very little seems to have been written about the consumer and nothing apparently by one.

To me then the challenge is this. There is a considerable and comprehensive amount of reading matter of every description available in libraries throughout the country, but are readers and borrowers making the best use of it? Mr. Ehlers' recent article² on "Die basiese vereistes", very nearly cut the ground from under my feet. He enumerates three requirements namely:

- (1) A good staff;
- (2) A requisite book-stock in both languages;
- (3) The right book for the right reader at the right time.

It is this last requirement which I regard as the most important of the three and the challenge, to which the other two are but supplementary and contributory. This chal-

lenge divides itself into two. Firstly there are a large number of potential readers, who are not members of any library, and secondly there are members of a library who do not make the best use of the material available to them.

Five years ago, at the Grahamstown conference, Mr. Immelman read a paper on "The Library in the life of the community to-day"³, in which he analysed one English and one American survey of public library users. It is not for me here to recapitulate the findings of that paper. Suffice it to say he told us who used the library, and why; and more important, who did not use the library, and why. "Lack of knowledge is at the root of the reaction to the public library by people in general... one fifth wanted more convenient libraries... one fifth said there should be different kinds of books in the library from what they found... one fifth report only partial satisfaction... the majority of the unsatisfied demands result from inadequate bookstock." But the fact remains that for various reasons, the whole world over, many people who are potential library users do not use their public libraries. In the words of Miss Jennie Flexner: "Beyond the registered borrowers there are others whose attitude to the library must be established - those who fail to recognize its existence and lack all knowledge of its functions. These potential users may be indifferent because of ignorance or because of failure to understand the library's willingness and ability to serve. Through reaching and satisfying the borrower it may be possible to extend the library service to many others. From these same satisfied borrowers often come invitations to participate in civic activities where further contacts may be made and library service presented."⁴ Should a library

¹ Address delivered at the S.A. Library Association Annual Conference in Port Elizabeth, 20th September, 1955.

² *S.A. Libraries*, 23(1), 1-2, July, 1955.

³ *S.A. Libraries*, 18(1-2) Jan. and April 1951.

⁴ Flexner, J. *Circulation work in public libraries* p. 24.

therefore strive to increase its clientèle or should it only provide for those who find their way of their own accord? I have no doubt in my own mind that its wares should be widely publicized and made known to as many as possible.

Making the library better known

Mr. Immelman, in his presidential address at Pietermaritzburg in 1951 on "The significance of communication and its implication for libraries", has spotlighted the rivals with which libraries have to contend. In this address he discussed the mass media of communication and their rivalry – I should say, "challenge" – to books. "The modern library must consider how it can co-operate indirectly with the radio, the cinema and the press in its community; and directly, how it can itself utilize the film, the gramophone, the filmstrip and other newer media... the library is going to have to concern itself very much more with the whole field of communication and to regard itself as one of the non-commercial institutions concerned with public communications."¹

In the second half of the first paper mentioned he discussed the question of "What can the public library do for its community?" and suggested *inter alia* contacting community organizations, societies, service to labour groups, initiating group activities, education for family life and other extra-mural services. He recommended for a full discussion of this problem the Unesco Public Library manuals "Public library extension" and "Adult education activities for public libraries", from which I quote: "Non-use arises chiefly from three causes – ignorance of the services; prejudices or misconceptions; and the absence of the desire to use books. The remedy for the first is publicity – the widespread dissemination of information about the library."²

A library is not a commercial institution, but there is every good reason why we should study the methods of commercial organizations. With the holding of the annual conference of the Association in Port Elizabeth, surely we should ask ourselves what an industrial and commercial centre like this has to teach us. It consists of firms producing and selling goods in a competitive market. To

succeed they must sell their wares. Can we and others not take a leaf out of their books, and use the techniques of salesmen? Nothing succeeds like success. If the manufacturer and shop-keeper provide what the public wants, they succeed. If not, they go out of business. We must advertise our wares, "The advertisement of public libraries is not even in its infancy".³ We may not be able to afford time on Springbok Radio, but more programmes like "The public library on the air",⁴ would do much to make the public aware of the resources of their libraries. "People literally do not know what the main books of reference are – or how to handle them."⁵ As Mr. Friis said at last year's conference "Library public relations are, in general, extremely poor so that even when a library is equipped to offer services other than lending books, most of the citizens do not know about it... We have the libraries, but why don't we have the customers?"⁶

Nor must the recreational resources of the library be neglected at the expense of the information services. Mr. Stirling stressed this point at last year's conference: "It is time surely that we should brighten up our public library and become much more generous both in our ideas and in the type of books we provide. Every possible attempt should be made to bring everybody to our shelves, including those whom we may have disappointed in the past. Books to suit the lowest tastes should be supplied in abundance pleasantly and temptingly arranged so as to attract even the most uncultured, i.e. the people who most need the help of books. It is better to read anything than nothing at all. It is the establishment of the reading habit that is important and not the material read... In the selection of books for our children's libraries and the carefulness devoted to choosing books considered suitable for children, we appear to be becoming too precious to live. The child is given no real opportunity to develop his own powers of discrimination in his choice of books. By all means let him have his "Buffalo Bills", "Deadwood Dicks", "blood and thunders" and "comics" in unrestricted plenty; the reading of which

³ Brew, J. M. *Informal education*. Faber, 1946.

⁴ *S.A. Libraries*, April 1955. [p. 356.]

⁵ Brew, J. M. *Informal education*. p. 354.

⁶ *S.A.L.A. Newsletter*, v. 7. no. 2. Supp., p. 283.

¹ *S.A. Libraries*, 19(3-4) Jan. – April, 1952.

² McColvin, L. R. *Public library extension* p. 85.

is a perfectly normal process in the intellectual development of any healthy boy or girl. In the diet of the physical body what is called "roughage" is an essential ingredient. In the building up of the mind the supply of roughage is equally, if not more necessary."¹

Mr. Friis and Mr. Robinson recently described different methods decided upon to stimulate interest in their respective Provinces, and how they were implemented.² Has a library ever advertised on the screen of its local bioscope? Admittedly, advertising costs money, but perhaps a little judiciously used could be made to go a long way. This is not the place to discuss details of library publicity. That is the business of the Association's sub-committee, which produced a report of their suggestions in 1941. To what extent have these and to what extent are these being carried out? I can find no reference to the activities of the sub-committee since that date in the *Index to South African Libraries*. In the Association's annual reports for 1950-51, and 1951-52 there was a list of excellent suggestions, but how many of these have been implemented? The annual report for 1954-55 however tells us that it is "the intention of the publicity committee to hold propaganda meetings and films to enlighten the public". They must not forget the pavements of hell.

The librarian and the average reader

Inside the library we have to face the second part of our challenge - to make known to the reader what there is in the library and where it is. Now we have to cater for that elusive person - the average reader, who is often somewhat timid and fearful of asking questions, for fear of displaying ignorance. "For those unaccustomed to handling books the *embarras de richesses* is so overwhelming that, after searching in vain for something that seems their cup of tea, they vanish with the nearest book that comes to hand and a feeling that they have outstayed their welcome - a feeling which is by no means the fault of the librarian, but is engendered very often by the oppressive nature of the building and the feeling of inferiority it produces. None of us are really ourselves in a public library any more than in a bank."³

Perhaps my own experience may serve to illustrate my point. I know how on several occasions I have been overawed by the classic portals of a library, inside which not a sound could be heard. I felt as if I was about to enter a place of worship. As far as I can remember, I never of my own free will entered my school library, which was housed in a magnificent nineteenth century Gothic building, formerly the school chapel and now the dining-hall. There were high book-cases all round the walls, full of sub-fusc books more suitable for intelligent adults than un-inquisitive schoolboys. My first real introduction to a library was to the friendly atmosphere and bright colours of Boot's Book-lovers' Library. University first awakened me to the value of libraries, even though there were few books on open access. Then I discovered fortuitously, the existence of my local public library. The fact that it was free and saved a subscription to Boot's must have operated here. I never learned however of the existence of any such facility as the "inter-library loan system". Here again, numbers of the public need education not only in the use of a library, but in the very facilities provided by the library service. Numbers of teachers up and down the country, with the co-operation of the librarians, have done much to bring the library to the knowledge of school children, but there are still too many people who imagine that the facilities which the library provides end with their schooldays. There are still vast numbers of young and old who imagine that the library service after schooldays is not free, or else "not for the likes of us". "They do not understand the system of fines, the question of the renewal of books, and they certainly know nothing about the help they could receive from the librarian in selecting their books."⁴

It is very much to my regret that I have never done duty behind the desk of a public library and tried to cope with the perplexities of the public. My knowledge of this, therefore, is largely second-hand. The fact remains that average public library users seem to be very timid creatures. They are very reluctant to ask questions and find out the information they require. It goes against their pride to seek help or to be helped. The catalogue is virtually a closed book to them,

¹ S.A.L.A. Newsletter, v. 7. no. 2. Supplement,

² S.A. Libraries, April, 1955.

[p. 279.]

³ Brew, J. M. *Informal education*. p. 357.

⁴ Brew, J. M. *Informal education*, p. 364-5.

and they have very little idea of what they want to read. They may occasionally remember the names of authors they like and titles of books, but these generally elude them at the moment they enter a library to select a book. They seem incapable of reading notices even at eye-level to help guide them.

A few of course do enquire for specific books and in time do find their way about fairly well in the fiction section, but hardly ever in the non-fiction. Sometimes too, they use the catalogue. How often have I heard the cry "I can never find anything I want", which always surprises me, because they never know what they want. They all want to read the latest books, whose title they can still remember.

Mr. Ernest Savage in his provocative and helpful book *Manual of book classification and display* has listed many of the methods and displays needed to meet this problem—such as lists, bulletins, posters, signs, exhibits, rotation of stock and book weeks. This matter was also dealt with by Miss Hartmann in her article on "Library partnership—contacts between librarian and public".¹ These are all of course well known to librarians.

Atmospheres and re-valuations

How else can we help the reader? When I was overseas in 1951, I visited various public and school libraries, and what often immediately struck me was what I must call the "atmosphere" of each library. Some felt alive and friendly, others cold and forbidding. I wondered how much they reflected the personalities of their librarians. First impressions are important, so they must be favourable. Try walking into your own library, as if you were a new reader making a tentative visit. Do we have too many notices to help the reader or too few? Are the answers to the questions in the newcomer's mind easily available? I quote a recent letter to a newspaper, which represents a typical reader's outlook. "Is it not time our public library had a spring-cleaning and threw out some of its old books? Most of the technical books are so obsolete as to be completely useless. Half of them have never left their shelves for years. The art section kept permanently in semi-darkness behind a locked cupboard, is so dreary and out of date as to immediately

repel anyone who thinks of trying to get a few pointers on what we should do with our new gallery. Please throw away some of those old books and make room for some new ones! Only the fish-moth will be disturbed."

Since readers always like the latest books and the books that others are reading, it satisfies many that books in popular demand should not be re-shelved in too great a hurry. Readers are saved much trouble, if there is always a representative selection of the library's stock available for them to browse through, instead of having to turn to the shelves, where there is a greater mass of material. There is much to be said for discarding or sending to stack as much as possible, so that the reader is faced with fewer trees in the wood. Then too, a reader is often baffled by a comprehensive subject catalogue. Surely an index alongside an author-title catalogue will serve a more useful purpose quite apart from being easier to make. Where subject entry and classification coincide, is there any need to have a subject card except when there is a book which covers two or more subjects? Do we really want subject cards for all books on South Africa classified in 916.8 or 968? The essence of the matter of course is to help readers help themselves.

Catalogues and indexes are, as we know, the basis of all intelligent use of a library. But the difficulty is to fit the catalogue to the consumer and particular clientèle, who do not know what to expect from it and fear to use it. Are catalogues for the use of librarians or readers? I must say I feel that separate author, title and subject catalogues are far less confusing than the complete dictionary catalogue, for which the filing rules are as difficult for the staff very often, as for the reader. Separate catalogues need not necessarily add to the labour of looking in different places. Mr. R. O. McKenna in a recent article on "Instruction in the use of libraries, a university library problem"² suggests that "it needs to be considered to what extent adequate use of the library is made more difficult... by the methods of organization in force in the library". Are library methods really designed to help the public or not? Are our administrative processes a millstone around our necks?

¹ *S.A. Libraries*, Oct. 1939-Jan. 1940.

² *Journal of Documentation*, June 1955.

Miss Speight in her presidential address last year emphasized this point: "We in Johannesburg recently did away with the subject-catalogues at our branches... books and trained staff to assist readers to find them are our primary needs. If unnecessary activities are indulged in, such as over-detailed cataloguing, they are undertaken at the direct expense of fruitful labours. And their cost is not time alone - it is batteries of card-trays, mountains of filing, while the end-product tends to be something that only a trained cataloguer (not, mark you, a trained librarian) can use with ease."¹

Starting the library reader young

I have often pondered on how readers can be more easily made aware of the resources, catalogues and indexes in a public library. It seems to me that the greatest hope for the future in this direction lies with the schools. Not only can school librarians initiate children into the mysteries of libraries (and they are mysterious and overwhelming to many people), but they can make children realize their recreational and informational value, and finally introduce them to and hand them over to the public library. All four provinces now have school library organizers, and educational authorities all realize their possibilities. It only remains to convert the remaining schools. As a profession, we must do all we can to help school libraries and librarians - they are our nursery both for readers and librarians of the future. I know as a school librarian how much value I gained from the publication of the School Library Association in the United Kingdom. The sooner we have such an association in this country the better. Provincial Education departments and their school library organizers should do all they can to foster such development.

Public relations in the library

It seems to me that the most important persons in the library are the assistants at the desk. They are the vital link between the library resources and the uninformed public. Only a staff member with excellent knowledge of what the library possesses and the interests of the readers can bring the two together.

¹ Speight, P. M. "Where do we go from here?" (*S.A.L.A. Newsletter*, Supplement, vol. 7, no. 2, 1954, Sept.)

"Listen to your juniors in touch with the public. They know the public better than you do. Most reforms in libraries were thought of by counterhands."²

Miss Flexner in her book *Circulation work in public libraries* lists the traits required for a circulation assistant. It is interesting to note that whereas the librarians put Accuracy first, Courtesy third and Professional Knowledge sixteenth, the public put Courtesy first, Accuracy second and Professional Knowledge third. Yet so often it is the most junior members of staff who to start their library careers are put to work at the desk, with inadequate knowledge of people and books, find librarianship dull and fall by the wayside. The task at the desk may often be monotonous and tiring, but surely it is the be-all and end-all of librarianship - the right book for the right person at the right time. What an excellent thing it would be, if every library committee member had to work for a certain time at the circulation desk. Then they might realize the problems the library and its staff have to solve.

I know only too well the difficulties in the way of obtaining staff for libraries, but I often wonder whether one of the reasons may not be that the general public does not realize what a librarian's task entails and offers. On many occasions I have been asked - and doubtless all of you too - what does a librarian do? I find it very difficult to explain what the work involves, although the actual work may be quickly summarised. I return to the question of publicity again. The public, for example, consider it a woman's profession, because men appear to seek jobs with higher salaries. More could be done in schools to tell teachers and children of the work involved and opportunities offered.

A note on recruiting

How may male or female arts students at our universities think of becoming librarians? Do they know anything about the possibilities of librarianship? The Public Service Commission, industrial and commercial firms send their representatives round the universities looking for graduates for their staffs. Should not the library profession do the same? It is always a competitive world, and per-

² Savage, E. A. *A librarian's memories*. Grafton, 1952, p. 67.

sonnel management is becoming an ever more important factor in all undertakings to-day. Dr. P. C. Coetzee recently wrote three informative articles for *Die Huisgenoot* at the beginning of this year. More of such articles are wanted in the popular press, and attractive pamphlets. The recruiting problem was recently summarized by Mr. R. F. Kennedy;¹ an active campaign of recruiting is required.

Once again my own experience may be of value. For the fact that I became a librarian, I am largely indebted to the librarian of the Bloemfontein Public Library. When I took over a school library in 1946, I sped to Miss Levy for assistance. Her patience and encouragement were such that eventually I diffidently discussed with her the question of the intermediate examinations. By making available to me the facilities of the Bloemfontein Public Library, she enabled me to take the exams successfully. Coupled with

this was the friendliness of the Association members in Bloemfontein towards an interested amateur, which was much appreciated. There must be others interested, who could be similarly encouraged and recruited. For such people who wish to become librarians, while otherwise employed, and for others who cannot afford the time or the money to take librarianship at university, the Association's correspondence courses are of great value. Many could not have become librarians without them, and they will always be essential for the recruiting and training of librarians. Nor must I forget a very stimulating State Library vacation school I attended at Bloemfontein in 1950.

As I pointed out in the beginning, much of what I have said has been said before, and I must apologize for so many glimpses of the obvious. This has been but a new recruit's personal attempt to take stock, consider the consumer and analyse the challenge of librarianship. How often do we take stock of ourselves and ask ourselves why we became librarians, and whether we have accomplished or are accomplishing what we set out to do?

¹ "Reflections on the history of South African education for librarianship" (*S.A. Libraries*, 22(2), 52-59, October 1954).

BOOK REVIEWS

Sallander, Hans, comp. *Bibliotheca Walleriana: the books illustrating the history of medicine and science, collected by Dr. Erik Waller and bequeathed to the library of the Royal university of Uppsala.* Stockholm, Almqvist and Wiksell, 1955. (*Acta bibliothecae R. universitatis upsaliensis*, vol. VIII - IX.) 2 v. pls. (facsim.).

The Library of the University of Uppsala has received no greater gift than the famous collection of ancient medical books and books on the history of medicine, collected by Dr. Erik Waller and presented by him to the university in 1950. The collection comprises almost 21,000 items, including all major works published in the field of medicine before 1800, with a representative collection of later publications. These two beautiful volumes form the catalogue of the collection, compiled by Mr. Hans Sallander of the Uppsala university library.

H. M.

McCrum, Blanche Prichard and Jones, Helen. *Bibliographical procedures and style.* Library of Congress, 1954. 127p. 65 cents.

Designed for use by bibliographers on the staff of the Library of Congress, this Manual has a considerably wider appeal. Part One comprises a clear account of the procedures involved in planning a bibliography. Part Two has to do with Bibliographical style, treating separately books, pamphlets and monographic publications; documents; and serials. Appendices deal with the use of printed cards, preparation of the index and other matters, and there is a selected list of references on bibliographical procedures and techniques. A practical and handy manual.

NOTES ON SOME EXAMPLES OF WORK DONE AT MODERN PRIVATE PRESSES

by

B. FAIRFAX HALL¹

THERE HAS BEEN much discussion about what is and what is not a private press. I have been guided mainly by the definition of the French bibliographer Claudin, who says that a private press is "one set up in a monastery, a palace, a residence or a private house, not the office of a printer". He says further that it is a press reserved for personal and not for public use; in other words, the owner of the press decides what he wants to print and does not accept commissions from other people.

Some private presses are set up for the purpose of preserving certain ideas or facts and are not particularly concerned with the format, paper, or press work. But nearly all the presses I shall refer to here were concerned that the quality of their production should be worthy of, and sometimes better than, the text itself.

Printing from movable types dates from the middle of the fifteenth century. As it had to compete with well-written manuscripts, rubricated and illuminated, the early printed books were of beautiful quality. With the type of machinery available it was very hard to reach the standard set by such men as Schoeffer; it was also expensive, so that the standard of printing declined and settled – almost without exception – at a very low level until the middle of the eighteenth century.

However, the low state of printing encouraged John Baskerville – at one time a writing-master of Birmingham – to cut and cast a set of types and to prepare a paper much superior to anything in general use. His first book was the *Bucolics, Georgics, and Aeneid* of Virgil, a royal quarto. Here is a short quotation from Strauss and Dent: "the Virgil of 1757 may with justice be called one of the most brilliant productions of Birmingham. It was the first of that series of

books, which, in the words of Macaulay, 'went forth to astonish all the librarians of Europe'. Every part of the volume seems to be in harmony with every other part. There is no disproportion, nothing of that 'hesitation' which had been, and still was, so prominent a feature in other books of the time. It is a landmark in the history of typography." The standard of printing reached by Baskerville was not generally maintained, and in the nineteenth century, press-work was generally dull, tasteless, and often difficult to read.

An exception was the Daniel Press which, strictly speaking, was founded in 1845 when Dr. Daniel was nine years old. Tomkinson tells us in his bibliography that in the Doctor's early attempts at printing, he inked his types with his thumb and pressed them down on the paper by hand. It was not until 1876 that the types, purchased from Holland by Dr. John Fell in 1666, were resurrected, and were, from that time until the press closed in 1906, the only types used by Dr. Daniel. It is for the books printed during this period that the press is chiefly known. The South African Library possesses a very good example: *Shorter poems* by Robert Bridges, who was formerly the English Poet Laureate and a close friend of Dr. Daniel. The edition was limited to 150 copies and was issued in 1893. Many of the editions printed at the Daniel Press were even smaller. Keble's *Easter Day*, for instance: 12 copies not for sale; *All amidst the gardens fair*: about 50 copies not for sale; and so on. In these circumstances, it is not surprising that the impact of the Daniel Press was mainly on Dr. Daniel's own circle of acquaintance.

Morris and the Kelmscott Press

It was left to William Morris, at the age of 62 and in the last year of his life, to astonish the world with the wonderful folio Chaucer printed at his Kelmscott Press, which he had

¹ Based on a talk given to the Friends of the South African Library, Cape Town, 25 November 1955.

founded five years before with a good deal of encouragement and assistance from Sir Emery Walker, to whom fine modern printing is more indebted perhaps than to any other one man. The last book printed at the Kelm-scott Press, after the founder's death, was a bibliography of the press preceded by a note by William Morris on his aims in founding it. As the Kelmscott Press had a lasting effect on typographical design and the making of books throughout Europe and America, I should like to quote a few extracts from his note. "As to the fifteenth-century books," he says, "I had noticed that they were always beautiful by force of the mere typography, even without the added ornament . . . and it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type." A little later he says: "By instinct rather than by consciously thinking it over, I began by getting myself a fount of roman type. . . . There was only one source from which to take examples of this perfected roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale drawing it over many times before I began designing my own letter; so that though I think I mastered the essence of it, I did not copy it servilely; in fact, my roman type, especially in the lower case, tends rather more to the gothic than does Jenson's."

"After a while", Morris's note continues, "I felt that I must have a gothic as well as a roman fount; and herein the task I set myself was to redeem the gothic character from the charge of unreadableness which is commonly brought against it. . . . I designed a black-letter type which I think I may claim to be as readable as a roman one, and to say the truth I prefer it to the roman."

William Morris's roman type was called "Golden" and is approximately 14-point. The South African Library has a very nice example of a book printed in this type, Tennyson's *Maud*. The title-page is typical of the way in which Morris loved to ornament his books. In spite of what he says about legibility, he does not hesitate to sacrifice it to appearance, on occasion. Anyone un-

familiar with the English language would surely read (instead of "Maud, a monodrama by Alfred, Lord Tennyson") "Maud, amono - dramaby - . . ." However, the woodblock is beautifully cut.

William Morris's first gothic type he called "Troy", and it was cut in approximately 18-point size. When he decided to print a Chaucer in double-column, he had his same gothic designs re-cut in approximately 12-point and named the face "Chaucer."¹ If you compare the Baskerville Virgil with the Kelmscott *Rape of Lucrece*, you can see what an enormous advance Morris caused to be made in the actual press-work. In fact, I do not think you will find anywhere so clean a printed page without going back almost four hundred years - and even in those early-printed books there were often faults, caused by deficiencies in the best equipment available at that time.

St. John Hornby's Ashendene Press

The second of the three great private presses was founded in 1894 by St. John Hornby: the Ashendene. It was named after his father's house in Hertfordshire where he was living at the time, and where he printed his first eleven books in the summer-house. The South African Library is fortunate in possessing a copy of the descriptive bibliography of the Ashendene Press (which was the last book printed there) and in this you will be able to see actual specimen pages of every book printed there. As Hornby tells us in his foreword, he was his own compositor and pressman - except for some little help from his brothers and sisters - for many years, and never at any time did the press employ more than one compositor and one pressman.

Speaking of pressmen reminds me that Hornby had the misfortune to lose his pressman, Faulkner, through death. Hornby had already, most kindly, allowed me to have the services of his compositor, Fisk, for setting up the text of the David Catalogue, and now it was fortunate that the printing

¹ The Johannesburg Public Library is the fortunate possessor of one of 48 copies of the Kelmscott Chaucer, bound in full white pigskin at the Doves Press. See *Modern private presses: a catalogue of books in the Johannesburg Public Library from some private and other similar presses*. Johannesburg, 1955.

of that Catalogue was interrupted and I was able to suggest that he should engage my pressman, Gage-Cole, temporarily to complete his current book, and to take him again later to complete his plans. For Hornby, Gage-Cole printed *Ecclesiasticus*, *Daphnis and Chloe*, and finally, the *Bibliography*. By that time, 1932, the big rotary presses had completely ousted the Albion hand-press – except possibly for pulling proofs and I daresay there was not another pressman in England, apart from Gage-Cole, who would have been able to have satisfied Hornby's very high standard, working only with a Royal Albion. But Gage-Cole had been an apprentice at the Kelmscott Press, and had helped with the printing of the Chaucer; he was the chief pressman for the printing of the Doves Press Bible – possibly the greatest private press book in the world – and so he finished his career, for he was an old man and ready to retire, by joining the last surviving giant of the three in the revival of printing. I may mention in passing that Gage-Cole's unique mastery of the hand-press became so well known that when Count Harry Kessler wanted to print his superb folio *Hamlet* in Germany, he persuaded Gage-Cole to go out and do the presswork for him.

In the year 1900, Hornby met Sir Sidney Cockerell who was at that time in partnership with Sir Emery Walker in a photo-engraving business. They produced for Hornby the designs for his Subiaco type, named after the place in Italy where Sweeney and Pannartz printed three books in 1465. Hornby's type follows the original very closely. A particularly fine example of it is to be seen in the *Ecclesiasticus*. 328 copies were printed on hand-made paper, and 25 copies on vellum and bound in morocco. The initial letters were put in by hand by Graily Hewitt and his assistants, and about 28 of the larger initials are in gold-leaf.

Twenty-five years after the first appearance of the Subiaco type, Sir Emery Walker produced photographs and drawings for the Ashendene Press's second type, known as Ptolemy, after the *Geographia* of Ptolemaeus printed by Holle at Ulm in 1482. The Ptolemy type does not follow the original on which it is based nearly so closely as the Subiaco, but it seems to me that wherever it departs from the original it improves upon it, and

that it is a very fine type indeed, though rather too ornamental for use other than by a private press.

Hornby printed several books in Italian, among them a folio *Decameron* of Boccaccio superbly printed in black, red, and blue. There has been talk about censorship of books here lately and of some of its absurdities. Here is an example of its vandalism. In 1927 a copy of the Ashendene *Decameron* was impounded by the United States Post Office authorities and destroyed as an "immoral book"!

I should like to go on writing about Hornby and the Ashendene Press for a long time, because, when he was an elderly man and I was young, he was a most kindly host to me, showing me his own books and trial-pages, taking me over his press which he had set up in his coach-house at the back of Shelley House, and, most valuable of all, giving me personal demonstrations of the practice of his craft.

Cobden-Sanderson and the Doves Press

In 1893, Cobden-Sanderson started the Doves Bindery, named after the Doves Public House in Hammersmith which was very close to it. In 1900 he started the Doves Press in conjunction with Sir Emery Walker. The Doves Press type was copied from Jenson's Pliny of 1476 by Sir Emery Walker, and was modernized throughout. It is generally thought to be the most successful private press type ever produced and can be seen at its best in the five-volume Bible. The red initials were designed by Edward Johnston, founder of the school of calligraphy where Eric Gill studied lettering. This Bible was issued between 1903 and 1905 and, as I said earlier, has claims to be the greatest set of books ever printed at a private press. It cannot be said that all the Doves Press books were equally successful. The press-work and paper were always beautiful, but Cobden-Sanderson had extraordinary lapses of taste, such as, for instance, the printing of Shakespeare's sonnets Nos. 151 and 152, and perhaps even worse, sonnet No. 1.

In 1909 the partnership between Cobden-Sanderson and Sir Emery Walker was dissolved. I never heard why, but, if one may judge by the somewhat sententious manifestos produced by Cobden-Sanderson, he may have

been rather difficult to get on with. He certainly behaved in an unorthodox manner – unorthodox is perhaps a euphemism – towards the end of his life, when he made secret journeys to Hammersmith Bridge – unknown even to his wife – in order to drop the Doves Press types, matrices, and punches, into the Thames so that they could never be used by any other press. By an agreement between Cobden-Sanderson and Sir Emery Walker, made in 1909, the types were to pass to whichever of these two survived the other.

The Cranach Press

The Cranach Press was founded by Count Harry Kessler at Weimar in Germany in 1905. Its productions include a very remarkable folio *Hamlet*, the typographical arrangement of which was planned by Kessler himself, the woodcuts were made by Ellen Terry's son Gordon Craig (who himself acted the part of Hamlet many times. He also designed and produced the play at the Moscow Art Theatre where it ran for more than 400 performances). The title-page of the Cranach Hamlet was cut by Eric Gill, the type was designed by Edward Johnston after Fust and Schoeffer's Psalter of 1457. The paper was the result of special research made by Kessler, the well-known sculptor Aristide Maillol and his brother Gaspar. Each page-opening carries three texts as well as the woodcuts. In addition to Shakespeare's Hamlet, there are the Hamlet stories from Saxo Grammaticus in Latin and English, and Belleforest in French and English. Considering that such an elaborate lay-out not only pleases but delights the eye, this must be considered to be one of the great books of the world. Two shades of black are used in some of the illustrations. Gage-Cole told me that he cut his overlay deliberately in order to produce this effect. A striking example is the black figure amongst the grey mass of people, to be seen on page 12 of this work. A further refinement of the book is the way in which Professor Dover Wilson's notes have been let into the binding as a loose folder, so that they can be studied at the same time as the text.

The Golden Cockerel Press

The Golden Cockerel Press was founded in 1920, and the presswork of some of the early books is indifferent. The press, which is still

in existence, has changed hands several times, and for many years now its standard of printing has been first-class. It is now controlled by Christopher Sandford, who was responsible for *The Boar's Head* and *The Golden Hours*. They did not do their own printing but a prospectus of each is included in the case for purposes of comparison. Many of the Golden Cockerel books are enriched with cuts by Robert Gibbings, well designed to harmonize with the shape and colour of the printed page. Originally the press did nearly all its work in Caslon Old Face type, but later acquired its own fount specially designed by Eric Gill who also did cuts for several of the Golden Cockerel books.

The Gregynog Press

The Gregynog Press, was founded in 1922 as part of a scheme for the development of craft-work by the Misses G. E. and M. S. Davies, near Newtown, Montgomeryshire. Among other works they printed a beautiful folio Euripides in two volumes. The type used is 16-point Bembo, hand-set. Bembo is a Monotype face; it was originally designed by Aldus, and is named after the Aldine Press *De Aetna* by Cardinal Bembo, printed in 1495. An unusual but sometimes very agreeable feature of the type is that the ascenders range higher than the capitals. To a lesser extent this is also to be seen in Gill's Perpetua. The method in use at the Gregynog Press is to cast enough single characters for each book and then to set them up by hand. The type is not distributed but melted after printing, and fresh unbattered letters are available for each new book. The press does not have to confine itself to Bembo types, of course, and does not in fact do so. Having a Monotype caster, any Monotype face of which it has a set of matrices can be used. Robert Vansittart's *Singing Caravan*, for instance, is printed in Gill's Perpetua types and has some unusual two-colour initial letters in brown and black.

An interesting example of the Eric Gill types is the Aries, specially designed for the Stourton Press, in 10-, 14- and 18-point both in roman and italic. It is to be seen in the folio volume called *Chinese Pottery and Porcelain in the David Collection*. This is in some ways remarkably similar to Times New Roman designed specially for use in *The Times* newspaper by Stanley Morison but also available to

all printers. Although it was cut before Morison's type appeared, it seems most unlikely that Morison saw it until a year or two later, as Sir Percival David was anxious that it should be used and seen for the first time in Hobson's catalogue of his collection. Perhaps you can explain it in the same way as you can explain the similarity between *Candide* and *Rasselas*, that is if you can explain!

The Nonesuch Press

The last press I shall mention is the Nonesuch. Strictly speaking, it was not a press at all but a firm specializing in the distribution of limited editions printed for it by various commercial presses. But its aims were those of a private press, and Sir Francis Meynell's reason for having the work done outside was in order to have a wider range of possibilities than would have been available to a private press, and in order to get the best results at the lowest price so that the cost of the books should be moderate. The Nonesuch Press did not accept commissioned work, but selected its own titles and arranged its own formats, having sufficient equipment of its own for the setting up of trial pages.

I speak of the Nonesuch Press in the past tense because its work was brought to an end by the world war, and for a number of years it did not exist. A new company was formed in 1952 or 1953, also under the direction of Sir Francis Meynell, and several limited editions have since appeared. The works of the earlier phase culminated in the *Nonesuch Century*, which contains bibliographical details and specimens of the first hundred books published with the Nonesuch Press imprint.

Sir Francis is the son of that well-known man of letters, Wilfrid Meynell, and the poetess Alice Meynell. Wilfrid Meynell once told me that he considered his son to be a mere imitator; but I think this was less than just, and was probably only said because he was afraid of appearing too obviously proud of his son's great contribution to typography and book-production.

It is clear that Sir Francis chose his printers and paper well. He was particularly clever about paper, managing to get various mills to make for him sheets of attractive quality comparatively inexpensively. He was also clever about binding or casing.

1,475 copies of Dante's *Divine Comedy*, bound in full orange vellum with a design in gilt on the side, were sold for £5. 15s. 6d. If it had been fully bound in the orthodox manner, the cost of the binding alone would have been about £3. 10s. 0d. in those days. Considering that the book is beautifully printed in English and Italian, and contains 42 illustrations after the drawings by Botticelli, it was remarkable that Sir Francis was able to issue the book at such a moderate price. One has to admit that the binding (really only a casing) is a compromise: the boards have a tendency to warp, the back is slightly creased, and so on. But these are small sacrifices in comparison with the pleasure which Nonesuch books have given to a book-loving public which would not otherwise have been able to afford to possess them. In the Dante, the Blado italic letters have roman capitals. This may seem odd to the modern eye; actually it is a return to an older practice. When Aldus invented the italic letter and used it for the first time in his Horace of 1527, he used roman capitals and, at the beginning of each stanza, separated them from the italic text by the width of a mutton quad.

Perhaps a better example of economy in binding is George Herbert's *Temple*, because in this case there is no attempt to make the binding appear to be better than it is. Here, the cloth cover is better than an ordinary commercial binding which would nevertheless cost almost as much. The edition was of 1,500 copies, which sold at £1. 11s. 6d. The handwoven fabric, bearing a version of the Nonesuch device, was specially prepared for this edition. Although the printing was done at the Chiswick Press, this is one of the few books which was set up entirely at the Nonesuch Press. As there was only enough of the Jenson type available in England to compose 16 pages, each sheet had to be printed and the type distributed before further copy could be composed.

One of the most satisfactory achievements of the Nonesuch Press was the five-volume Plutarch, of which 1,550 sets were issued at the truly remarkable price of £7. 10s. 0d. the set. The type used is Monotype Fournier, which has a very narrow set and is ideal for a book containing a great many words. There are 57 full-page plates by T. L. Poulton. The printing was done at the Curwen Press.

Lastly, I should like to draw attention to two small examples of Nonesuch books: D. H. Lawrence's *Love among the haystacks*, printed on an unusual handmade paper, and a pretty little edition of the *Pythian Odes* of

Pindar, showing a successful use of Bodoni types. This little book is pleasantly cased in white buckram and has a rough-gilt top which I think was an invention of the Nonesuch Press.

BOOK REVIEW

A Bibliography of African bibliographies covering territories south of the Sahara. Third edition (revised to August 1955). Cape Town, South African Public Library, 1955 (Grey bibliographies, no. 6). vii, 169 p. Typewriter script. 12s. 6d. post free).

Mr. A. M. Lewin Robinson has compiled a revised edition of the list that in 1948 was issued as no. 2 in the South African Public Library's series of Grey Bibliographies. It has made a timely appearance in view of the growing interest in our neighbours in the southern part of Africa at this time, and the increasing sense of awareness of the inevitable inter-dependence of these states in the future.

There have been certain important changes in this edition, described by the compiler as follows:

- "(1) In view of the inadequate representation that it has been possible to give to North Africa, it was decided to limit coverage to Africa south of the Sahara... The most northerly countries included therefore, are French West Africa, the Sudan, Ethiopia and Somaliland.
- (2) The original subject arrangement has been replaced by classification according to the

Universal Decimal Classification Abridged English edition (B.S. 1000A: 1948) with modifications."

The new classified arrangement should be especially useful for non-English speaking territories, many of whose libraries use U.D.C.; now they no longer need to be dependent on the alphabetical English subject-headings of the previous edition. It also brings the compilation into line with modern trends in European bibliographical practice. Philology and literature are both classed together in the eight hundreds, a legitimate decision which is not, however, mentioned in the list under "400"; a cross-reference here would have been useful, in view of the large number of people interested in African and Afrikaans philology who might be expected to turn automatically to their familiar numbers.

The reader cannot but be impressed by the large number of bibliographical theses produced by the students of the University of Cape Town School of Librarianship; there would be many more gaps in the bibliographical coverage of Africa without this useful series.

H. M.

BOEKWEEK OOR KUNS EN KUNSWAARDERING

deur

H. M. ROBINSON

Biblioteekorganiseerder, Transvaalse Provinsiale Biblioteek

DIE TRANSVAALSE Biblioteekorganiseerder is deur die Komitee van die Noord-Transvaalse tak van die S.A. Kunsvereniging versoek om die verantwoordelikheid te aanvaar vir die vertoning van die eerste helfte van die „UNESCO Travelling Print Exhibition” op die Transvaalse platteland. Toe hierdie uitnodiging aanvaar is, is ook besluit om „Kuns en Kunswaardering” aan te bied as onderwerp vir die plattelandse boekweke vir 1955.

Die uitstalling het bestaan uit vyftig geraamde afdrukke van wêreldberoemde skilderye van die „ou meesters” vanaf die Vroeg-Renaissance tot 1860. Die hoë gehalte en die getrouheid van die afdrukke het gunstige kommentaar uitgelok van persone wat die uitstalling besigtig het.

Die uitstalling is verder aangevul deur 150 tot 200 boeke oor kuns wat veral oor die volgende onderwerpe gehandel het :

- (a) die tegniek van die skilderkuns ;
- (b) kunsgeskiedenis ;
- (c) die kunstenaars en skole wat op die uitstalling verteenwoordig is ; en
- (d) kunswaardering.

Aan persone wat die uitstalling of die programme in verband daarmee besoek het is die volgende brojures gratis verskaf :

- (a) Amptelike Katalogus van die uitstalling deur Unesco voorsien (slegs in Engels) ;
- (b) 'n Geannoteerde Katalogus (in Afrikaans en Engels) saamgestel deur die S. A. Kunsvereniging ;
- (c) 'n geïllustreerde boeklys van die Transvaalse Provinsiale Biblioteek ;
- (d) 'n opsomming van hulle lesings wat deur sommige sprekers beskikbaar gestel is.

Aangesien die plattelandse Openbare Biblioteke in die algemeen nie die ruimte kan bied vir 'n uitstalling van hierdie aard nie,

is gebruik gemaak van die stadsale of ander geskikte lokale vir die huisvesting daarvan.

Die reisplan met die uitstalling is so saamgestel dat die stukke vir drie dae op iedere dorp vertoon kon word. Op alldie dae was die uitstalling heeldag (soms ook saans) oop vir besigtiging deur die publiek, en op een van die aande (gewoonlik die eerste of die laaste) is die volgende program in verband met die uitstalling aangebied :

- (a) 'n Verwelkoming en opening deur die Burgemeester (plus minus 10 min.) ;
- (b) 'n Verduideliking van die boekweek en die biblioteekdienste deur die Biblioteekorganiseerder (plus minus 10 min.) ;
- (c) 'n Lesing oor kuns en kunswaardering deur 'n bekende kunskenner ; en vraetyd (plus minus 60 min.) ;
- (d) Pouse met verversinge ; en
- (e) 'n Vertoning van kort dokumentêre kleurfilms oor kuns (plus minus 40-60 min.).

Gewoonlik is 'n ry tafels rondom die saal teen die mure geplaas. Die afdrukke is volgens skole gerangskik en uitgestal op die tafels tesame met boeke wat oor die betrokke kunstenaars of hul tydperke handel. Die publiek is aangemoedig om die boeke te hanteer en ná die uitstalling is boeke op aanvraag aan lesers versend deur middel van hul plaaslike Openbare Biblioteke.

Die dokumentêre films wat vir vertoning tydens die boekweek beskikbaar gestel is deur die verskillende buitelandse verteenwoordigers verdien spesiale vermelding. Die United Kingdom Information Office in Johannesburg het gesorg vir die mooi films „Journey into history” ; „Colour in clay” en „Looking at sculpture”. Van die United States Information Office in Johannesburg was die baie gewilde en paslike films „National Gallery of Art” ; en „Making of a mural” afkomstig, terwyl die Nederlandse Ambassade

gesorg het vir twee treffende films oor die Nederlandse kunsskatte, n.l. „Dutch masterpieces” en „Het open venster”.

Die UNESCO-afdrukke was slegs vir die tydperk 1 September tot 7 Desember tot die beskikking van die Transvaalse Provinsiale Biblioteekdiens. Om hierdie rede kon slegs 20 dorpe besoek word en was die bywoning-syfers nie so hoog as wat verwag kon word oor 'n meer geskikte deel van die jaar nie. (Veral wat die skole betref was daar die kwartaaliese eksamens en kort vakansie in Oktober en die eindeksamens in November.) Daar moet egter rekening gehou word met die feit dat die belangstelling in kuns beperk is en ook met die klein blanke bevolking van meeste van die dorpe wat besoek is. Die Organiseerders het hulle veral gerig tot die persone wat aktief belangstel in kuns. Sprekers is gevra om hulle voor te berei vir 'n gehoor van kunsbewuste hoërskool-leerlinge en volwassenes. Wat leerlinge betref is onderwysers gehelp om groepe leerlinge deur die uitstalling te begelei.

In die algemeen was die reaksie van die kant van die publiek dus heeltemal bevredigend. Op Ermelo was die belangstelling van die omliggende skole in die uitstalling egter so oorweldigend dat Dr. H. v.d. M. Scholtz vyf volgepakte sale met leerlinge in verskillende ouderdomsgroepe moes toespreek. Skoolbusse en 'n spesiale trein het honderde kinders van afgeleë plekke soos Waterval Boven en Piet Retief na die uitstalling gebring.

Die volgende metodes is aangewend om die programme en die uitstalling bekend te stel: die Inspektoraat, skole en leerlinge van die Transvaalse Onderwysdepartement; Streeknuus van die S.A.U.K.; plaaslike Kultuurliggame, die pers, skriftelike persoonlike uitnodigings, en aanplakbiljette.

Hierdie rapport oor die 1955-Boekweke kan nie afgesluit word nie, sonder om melding te maak van die volgende persone en instansies vir hulle bydrae om die onderneming suksesvol te laat verloop:

- (a) die Suid-Afrikaanse Kunsvereniging en die Afdeling Unesco van die Departement van Onderwys, Kuns en Wetenskap deur wie se bemiddeling die uitstalling beskikbaar gestel is;

- (b) die nege sprekers wat bereid was om hulle van hul veelvuldige pligte los te skeur en sonder enige vergoeding te help om Kuns en Kunswaardering in die plattelandse Kultuurlewe te bevorder en te stimuleer: Mnr. W. Battis, Dr. F. C. L. Bosman, Mnr. G. Boys, Dr. T. T. Cloete, Mej. S. Dörr, Dr. S. H. Pellissier, Dr. H. v. d. M. Scholtz, Prof. H. M. v.d. Westhuysen, en Dr. A. J. van Zyl;
- (c) amptenare van die Transvaalse Onderwysdepartement – veral die waarnemende Direkteur, die Inspekteurs en Hoofde van skole – vir hulle ondersteuning, die beskikbaarstelling van twee sprekers; die huisvesting van die uitstalling in skool-lokale; en die bekendstelling;
- (d) stadsrade (veral die burgemeesters, stadsklerke en plaaslike biblioteekkomitees) vir die gratis verskaffing van sale, vir die tref van plaaslike reëlings, vir die opening van die uitstallings en vir plaaslike bekendstelling;
- (e) plaaslike gesinne vir die gasvryheid wat hulle aan die sprekers betoon het;
- (f) streeknuus-afdeling van die S.A.U.K. vir die uitsaai van berigte en bekendmakings oor die boekweek;
- (g) die dagblaie en plaaslike koerante vir gratis publisiteit;
- (h) plaaslike Kultuurliggame vir die bekendstelling van die boekweek en die bedien van verversings;
- (i) die U.K. Information Office; die U.S. Information Office en die Nederlandse Ambassade vir die leen van hulle films;
- (j) die personeel van die Transvaalse Provinsiale Biblioteek en die plattelandse biblioteke wat met soveel ywer en vaardigheid gehelp het om te bewys dat die moderne openbare biblioteek 'n aktiewe bydrae het om te lewer tot die kulturele lewe en tot volksopvoeding.

Aan al die bogenoemde en voorts aan almal wat meegehelp het om 'n sukses te maak van die 1955-boekweek oor Kuns en Kunswaardering, is die Biblioteekorganiseerder, die Raad van Advies insake die Transvaalse Provinsiale Biblioteek, en die Transvaalse Provinsiale Administrasie hul opregte dank en waardering verskuldig.

WHAT GOVERNMENT COMMISSIONS THINK OF THE LIBRARY PROFESSION

Compiled by

S. J. KRITZINGER

Chief Government Librarian

IMPORTANCE OF THE LIBRARY PROFESSION

"THE IDEA seems to be prevalent that no expert knowledge is required for managing and organizing a library and that anyone with the barest knowledge of clerical work can do so. In some cases it is even admitted that the weakling on the clerical staff is very often pushed into the library, presumably with the (erroneous) intention that there he or she will be able to do the least harm.

Nothing has perhaps contributed more to the low standard generally than this distorted view of librarianship.

The impression in some quarters that work in a library is particularly suited to the aged and the infirm, and that a librarian is someone who hands out books and afterwards replaces them on the shelves (in their allotted places if possible) must be discarded.

A trained and qualified librarian should be an authority on the needs of his readers, and should know the resources of his library. He should be an expert on classification and cataloguing systems and the compiling of records and statistics. In a reference library (and all departmental libraries are reference libraries) the librarian should be able to do research work for his readers. He should be able at a moment's notice to provide the right book for the right person at the right time.

In many cases departments have lost all confidence in their libraries and the service which they provide, and the reason is not far to seek—untrained, unqualified and inexperienced staff thrust on libraries through force of circumstances."

(Senior Public Service Inspector Viljoen, 1945.)

LIBRARY TRAINING

"To operate a library successfully is an art requiring knowledge and specialized study in the profession of librarianship in all its phases... If the departmental library is to render effective service to the state, properly qualified and trained staff must be provided... To obtain any diploma in librarianship requires a very extensive post-matriculation course of studies and is no sinecure."

(Senior Public Service Inspector Viljoen, 1945).

"The demands made upon the librarian of a modern large library are very great. Not only is he required to be thoroughly conversant with the entire range of library technique, including its more recent developments, and to possess administrative ability, but he must also be a man of the broadest culture with sufficient knowledge and sympathies to cover the whole field of present-day literature and to give the public using the library advice thereon. This necessarily entails intensive technical training and experience extending over a number of years, superimposed upon a sound university education or its equivalent."

(Inter-departmental Committee on the Libraries of the Union of South Africa, 1937—Young Commission.)

"There is every reason why trained librarians with suitable qualifications should be appointed to take charge of departmental libraries, where such libraries are of sufficient magnitude to justify their appointment."

(Public Service Enquiry Commission, 1948—Centlivres Commission.)

REMUNERATION

"The efficiency and success of any library service, in common with other fields of human activity, depend mostly on the quality of its personnel, and it thus becomes of supreme importance that the conditions of employment held out to librarians in this country should be such as to attract the best men and women and to persuade them to undergo the arduous training required.

Attention has already been directed to the action of the University of the Witwatersrand in giving their chief librarian the status and salary of a professor and allotting him a seat on the University senate. This action is regarded by the Committee, not only as an example to be commended to the university institutions of the country, but also as indicating a satisfactory level for the salary of the chief librarian in any one of the larger libraries of the Union. The salary scale for trained library assistants should be fixed in due relation to this level."

(Inter-departmental Committee on the Libraries of the Union of South Africa, 1937 - Young Commission.)

"If departmental librarians are required to obtain professional qualifications, it will be necessary to offer a salary scale which will make the profession attractive and which will encourage would-be librarians to qualify professionally.

It is as well to face facts: if the Public Service requires professionally qualified librarians, we shall have to compete with

the State Library and municipal libraries, otherwise we must continue in the rut with unqualified, untrained and inexperienced clerks, who in the majority of cases have no conception of the duties of a librarian, and our libraries, with some few exceptions, will continue to be what they are - a useless collection of books and periodicals."

(Senior Public Service Inspector Viljoen, 1945.)

"In par. 67 the library facilities of a university have been considered as part of the basic requirements; it follows, therefore, that the librarian should have professorial status (provided that he possesses the necessary qualifications for the post) and that the standard salary attached to this post should be the same as that laid down for the head of a basic department (£1400 x 50 - 1600). The standard salaries for other professional grades in the library service of a university should correspond with those of the teaching staff."

(Commission of Enquiry into University Finances and Salaries, 1951 - Holloway Commission.)

"Trained librarians, who hold a recognized diploma in librarianship and who fill posts in libraries above that of library assistant, should be remunerated on the same basis as professional officers, for the qualification required is a post matriculation professional course."

(Public Service Enquiry Commission, 1948 - Centlivres Commission.)

CARD CATALOGUING STYLE

Recommended examination practice¹

A. Classified Catalogue

Follow style set out in R. F. Kennedy's *Preliminary notes for an essay on cataloguing for the classified catalogue*.

B. Dictionary Catalogue

Follow Percy Freer's *Outline of card cataloguing practice*, bearing in mind the following points:

Candidates who are given ruled answer books will write on the lines, ignoring the centimetre measurements of height.

A candidate will be allowed to write out one unit card, and to indicate that it will be repeated with different headings as required. He need not write it out in full every time (See Example A-B below).

Number	Recommendations	Illustrated in example
1.	Begin main entry (i.e. author entry) 2 cm. from the top of the card and 2 cm. from the left-hand edge.	A
2.	Leave one line blank between the first line (author's name) and the title.	A
3.	Leave one line blank between title and collation, and between collation and contents note or annotation, unless by omitting the blank spaces the necessity of carrying an entry over on to the next card can be avoided.	A
4.	Indent the first words of the title, collation, and contents note 1 cm. from the beginning of the author's name. These count as separate paragraphs and second lines in any of them must be in alignment with the beginning of the main entry.	A
5.	Indent subject heading, title, or name of joint author (which are entered above the main heading in unit cards) one cm. from the beginning of the main entry.	B
6.	Put location marks above the main heading at the top right hand corner of the card. Freer puts it on the same line as the author but it is difficult to do so when the heading is long.	A
7.	Accession numbers (not serving as location marks) should be placed as inconspicuously as possible, at the bottom right hand corner of the card. Generally not indicated in examinations.	A
8.	Enter tracings on the reverse of the card with the rod-hole at the top, to enable them to be read without withdrawing the tray from the cabinet. Tracings should consist of a list of the headings (in abbreviated form) that will be used for all additional entries.	

¹ Compiled by Miss P. M. Speight and issued under the authority of the Education Committee of the South African Library Association. To save space the examples illustrated on H. 119-21 are not reproduced to scale.

<i>Number</i>	<i>Recommendations</i>	<i>Illustrated in example</i>
9.	The first word of the main entry should be in capitals. This practice is recommended although differing from that used by Freer, because of the limitations of typed or handwritten cards compared with printed cards.	A, B.
10.	All other uses of capitals are stated in the A.A. code, which should be followed, <i>except</i> in the case of Code section (r) on p. 59. It is recommended that capitalization of common nouns should be in accordance with national usage.	Code p. 57
11.	Underlining in the heading titles and designations which indicate nobility or the higher offices or ranks (A.A. code, p. 11).	Code p. 11
12.	Underline in the heading explanatory words such as <u>editor</u> , <u>transator</u> , <u>pseud</u> . They should be abbreviated in accordance with A.A. code practice, p. 62-64.	B
13.	Underline in the heading descriptive designations added to distinguish persons of the same name.	Code p. 11-12
14.	Use round brackets to indicate matter that does not appear on the front of the title-page but has been found somewhere else in the book. Use square brackets to indicate information added from outside the book. Use parentheses (round brackets) for the name of a series following the collation.	A
15.	Use three dots to show that words have been omitted, even at the end of the title, when, according to Freer, omissions are indicated by <u>etc.</u> after the last word used.	E
16.	Punctuation marks may be added if they are needed for the sake of clarity except when cataloguing rare books, when the title page should be copied exactly.	-
17.	Punctuate a fully transcribed name as follows : STEVENSON, Robert Louis.	-
18.	When only the initials are known space them out and omit full stops : WELLS, H G	A
19.	Punctuate explanatory words following the name of an author as follows : TWIN, Mark, pseud. GITHENS, Alfred Morton, <u>jt. author</u> . JONES, H A , <u>ed.</u>	B
20.	Separate the imprint from the title by a full-stop.	A
21.	Separate the collation from the series by a full-stop.	A
22.	For continuation cards, use the style shown in Example E 1-2.	E 1-2

Number	Recommendations	Illustrated in example
23.	Use style shown in Examples C & D for "see" and "see also" entries. Spacing differs from that shown in Freer, but method advocated here appears to be most generally used to-day.	C, D.
24.	For joint authors use the form: SMITH, John, <i>and</i> James, Henry.	A
25.	Enter the second author in unit-card style; that is, with the second author's name above a complete main entry, indented 1 cm. to the right (no. 5 above) as in Example B.	B
26.	Use the style shown in Examples F, G, H, for author and subject analytical entries. Freer's examples do not give full unit-cards, but the Joint Code includes examples on pages 79-80.	F, G, H.

EXAMPLE A Main Entry.	<p>QUINN, Henry, and Acomb, H ^{025.3 QUI} W A manual of cataloguing and indexing. London, Allen & Unwin, (1953). 268p. 20cm. (The Library association series, no.5). R 67,615</p>
EXAMPLE B Joint Author <i>and</i> Practice recommended for examinations.	<p>^{025.3 QUI} Acomb, H W , <u>jt. author.</u> QUINN, Henry, <u>and</u> Acomb, H W A manual of cataloguing . . . [The rest of the card is as set out (in Ex. A) above.]</p>
EXAMPLE C 'See' Reference.	<p>TWAIN, Mark, <u>pseud.</u> <u>see</u> CLEMENS, Samuel Langhorne.</p>

<p>EXAMPLE D</p> <p>'See also' Reference (Subject)</p>	<p>Military law.</p> <p><u>see also</u></p> <p>Courts martial.</p>
<p>EXAMPLE E (1)</p> <p>Continuation card.</p>	<p style="text-align: right;">Q 916.87</p> <p>BURCHELL, William John.</p> <p>The South African drawings of William J. Burchell . . . collotype reproductions with descriptive text ; ed. by Helen M. Mckay. Johannesburg, Witwatersrand university press, 1938-1952.</p> <p>2v. illus., ports., maps. 36cm. (Gubbins trust publications, No. 1-2).</p> <p style="text-align: right;"><u>see next card.</u></p>
<p>EXAMPLE E (2)</p>	<p style="text-align: right;"><u>card 2.</u> Q. 916.87</p> <p>BURCHELL, William John.</p> <p>The South African drawings of William J. Burchell, etc.</p> <p><u>contents:</u></p> <p>v.1. The Bachapins of Litakun.</p> <p>v.2. Landscape sketches.</p> <p style="text-align: right;">S 19334 S 244,786</p>
<p>EXAMPLE F</p> <p>Author analytical entry.</p>	<p style="text-align: right;">812.508 Six</p> <p>O'NEILL, Eugene.</p> <p>SIX modern American plays ; intro. by Allan G. Halline, . . . New York, (Random house, 1951).</p> <p>xxviii, 419p. 18cm. (The modern library, 276).</p> <p><u>contents:</u> Emperor Jones, by E. O'Neill ; Winterset, by M. Anderson ; Man who came to dinner, by G. S. Kaufman and M. Hart ; Little foxes, by L. Hellman ; Glass menagerie, by</p> <p style="text-align: right;"><u>see next card.</u></p>

<p>EXAMPLE F (2)</p>	<p style="text-align: right;">card 2. 812.508 Six</p> <p>O'NEILL, Eugene. SIX modern American plays, <u>etc.</u></p> <p>T. Williams ; Mister Roberts, by T. Heggen <u>and</u> J. Logan.</p> <p style="text-align: right;">308,270</p>
<p>EXAMPLE G</p> <p>Subject analytical entry for part of book.</p>	<p style="text-align: right;">370.9 Ada</p> <p>Hartlib, Samuel. ADAMSON, John William.</p> <p>Pioneers of modern education, 1600-1700, ... Cambridge, University press, 1921.</p> <p>xxii, 285p. 18½cm.</p> <p>Ch.6 : The Long parliament : Samuel Hartlib and education. Ch.7 : Two letters to Hartlib : Milton and Petty, p. 97-137.</p>
<p>EXAMPLE H</p> <p>Subject analytical entry for part of book by different contributor.</p>	<p style="text-align: right;">504 Jea</p> <p>Medicine - History. JEANS, Sir James, and others.</p> <p>... Scientific progress, ... London, George Allen & Unwin, (1936).</p> <p>210p. 19cm. (Sir Halley Stewart lecture, 1935).</p> <p>contents : Man and the universe by Sir James Jeans ; Progress in medical science by E. Mellanby ; Human genetics and human ideals, by J. B. S. Haldane.</p> <p style="text-align: right;">58434</p>

SOME NEW TECHNICAL AIDS FOR DOCUMENTATION

by

O. H. SPOHR

NEW MICROFILM CAMERAS AND READERS FROM THE U.S.A. FOR SOUTH AFRICA.

FROM KODAK in Cape Town I understand that a range of the latest Kodak American microfilm cameras and a new reader are on order. They will be available for demonstration and inspection in Cape Town and Johannesburg from April onwards. Industrial concerns and large commercial firms, and also some special libraries have shown increasing interest in microfilming records and other material difficult to store. Despite import difficulties Kodak feels their latest microfilming equipment should be available again. Kodak also ordered Microfilm processing equipment to show that in future even small Microfilm installations can have a developing plant of their own. For still smaller Microfilm units Kodak will provide in future a processing service in Johannesburg, and if the demand warrants it, in Cape Town as well.

The new American Kodak Reader will cost about £195, and the new Microfilm cameras will range from £455-£1,100. The Technical Dept. of Kodak at Cape Town will be pleased to let interested parties have illustrated leaflets.

MICROFILM READERS FROM GERMANY

Mathieson and Ashley, with offices in the principal cities of the Union, are importing a Microfilm Reader from one of the leading German Microfilm firms (Lumoprint, Hamburg). A "Microstat" reader is very versatile, however, for 35 mm. only, and it can be used for lantern slides also. It is a table model, which is easily converted into a projector if need be. The local price is in the neighbourhood of £100. Institutions not having to pay import duty can get these readers at about £80. The same firm represents an American portable reader for 16 and 35 mm. called the Griscombe, made by the Remington-Rand Corporation and costing £110.

MICROFILM: OVERSEAS SOURCES

I have been asked at various times which of the overseas services I have found satisfactory. For material from the continent we have an efficient and reasonably priced air mail service from Ing. P. Zierow, University Library, Heidelberg, Germany. The Microfilm Service of the University of London Library, Senate House, London, W.C. 1, has given us excellent and extremely reasonable service and their microfilms are of a very high quality.

NEWS FOR THE DUPLICATING DEPARTMENT

The Rex-Rotary Duplicator (the agents are Napier, with offices in the principal cities of the Union) are now marketing an electronic stencil cutter. By means of an electronic eye, the original is transferred on to a stencil within 15 to 20 minutes, and is then ready for the duplicating machine. Copies obtained by this process are very much like the original, and even bond paper can be used for running the copy. The installation is rather expensive, in the neighbourhood of £600 per unit, but the Agents maintain a service, at least in Cape Town, where owners of the Rex-Rotary Duplicator can have their electronic stencils cut. The process lends itself to type and line drawings, but is not yet good enough to reproduce half-tones.

I understand from friends in Johannesburg that the Roneo agents have a similar reproduction unit. I hear they do not sell it, but offer service by cutting stencils.

Gestetner are now marketing their latest Gestefilm camera called the "Photoscope". Its price is approximately £400. The various Gestetner offices provide service with the photoscope for making stencils up to foolscap for 15/- each. Up till now the Gestefilm process only allowed reproduction of material the same size, and was only suitable for type and line drawings. The new camera can

enlarge and reduce, and they claim that also half-tones can now be reproduced satisfactorily, provided the original is of good quality. There is a demonstration and service model in Cape Town and Johannesburg.

On a recent visit to Cape Town, Mr. van Rooy, Librarian of the University of Potchefstroom, showed me an attachment for the Roneo Duplicator specially designed for running off stencils for the multiplication of catalogue cards.

TEN YEARS' PHOTOGRAPHIC SERVICE AT CAPE TOWN'S UNIVERSITY

Just ten years ago we moved a home-made copying camera on the photostat principle from the Medical School, where it was occasionally used for members of the Medical

Association. In the same year we installed some more photographic equipment. At that time, one morning per week, perhaps, one man was to undertake photographic work. To-day, with seven full time members on the staff, the department can hardly cope with the demands made on it. It proves that Mr. Immelman's foresight in providing such a service was well founded.

It has been the aim of the department to provide as wide a photographic service for the Library and for the University departments as possible.

As a latest addition we are now able to make our own photolitho negatives and our own offset plates from these. We have already completed a number of smaller jobs, but our first fully fledged effort will be the still outstanding No. 6 in the Willem Hiddingh Series, an African Court Calendar for 1808.

PUBLICATIONS OF THE C. S. A.

The Scientific Council for Africa South of the Sahara (Conseil Scientifique pour l'Afrique au Sud du Sahara, P.B. 5175, Bukavu, Congo Belge) has recently issued a group of publications of great interest and use to scientific libraries on this Continent. Its publication no. 10: *Directory of Scientific and technical libraries in Africa South of the Sahara* (2s. 6d.), bearing the date June, 1954, is the revised text of the Council's provisional edition (Publication no. 3) issued in February, 1953 and now out of print. It includes libraries in the Belgian Congo and Ruanda-Urundi; France d'Outre Mer; Portuguese Overseas Provinces; Rhodesia and Nyasaland; Union of South Africa, and United Kingdom Colonial Territories. The growth of scientific libraries in Africa may be seen from the following quotation from the Foreword:

"As a result of the revision the number of libraries outside the Union of South Africa which was 186 in Publication no. 3, has

been increased to 239, and those within the Union from 54 to 68. Figures for the Union of South Africa are given separately because that country already had a *Directory of Scientific, Technical and Medical Libraries*, edited for the South African Library Association by Hazel Mews and P.E. Krige, and issued in multigraphed form in 1949. It contained particulars of 70 libraries but the list has been rearranged by grouping branch libraries together in order to present the information in a form comparable to the other sections. Even so, it is not quite comparable in that general libraries, for example, some large libraries of universities and municipalities, are not included for South Africa whereas they are included for some other countries. The reason is that in countries which have a paucity of purely scientific and technical libraries, general libraries may contain material which is not otherwise available."

Publications nos. 14 and 16 (provisional)

are also useful compilations that supplement each other. Publication no. 14 is a *Directory of Scientific Institutes, Organizations and Services in Africa South of the Sahara* (2s. 6d.) bearing the date December, 1954 and covering the same territories as Publication no. 10. More than 416 institutes and sub-stations are included and the address, telephone number, telegraphic address, number of staff and facilities available are given in each case.

"In addition to important and highly specialized institutes, such as the "Institut National pour l'Etude Agronomique du Congo Belge" (I.N.E.A.C.) in the Belgian Congo, the "Institut d'Enseignement et de Recherches Tropicales" (I.D.E.R.T.) in French West Africa, the East African Agriculture and Forestry Research Organization (E.A.A.F.R.O.) in Kenya, etc., there are a number of large organizations dealing with various types of research, such as the "Institut d'Etudes Centrafricaines" in French Equatorial Africa, the "Institut pour la Recherche Scientifique en Afrique Centrale" in the Belgian Congo, the "Institut du Cameroun", the "Institut Francais d'Afrique Noire" in French West Africa, the "Institut de Recherche Scientifique de Madagascar" at Tananarive, to mention but a few."

A companion volume is C.S.A. publication no. 16 (provisional), a *List of scientific societies in Africa South of the Sahara* (price 2s. 6d.) covering the same areas as the other publications; it lists the societies alphabetically under each territory, information is given where possible about address, publications, meetings, objects and activities, and membership, and although there are many blank spaces under these headings, it is useful to have this recent compilation, particularly

for the sake of the information about the territories outside the Union.

Two C.S.A. publications dealing with maps and mapping are:

Publication no. 12

Mapping and surveying of Africa South of the Sahara, September, 1954 (2s. 6d.);

and

Publication no. 15:

Topographical maps of Africa South of the Sahara, 1955 (2s. 6d.)

The first of these consists of a Report of a Specialist Meeting on Maps and Surveys held at Bukavu, 11th to 14th November, 1953. The second is a new edition of C.S.A. publication no. 4 (*Mapping of Africa South of the Sahara*) which appeared two years ago. This new edition lists topographical maps only; another publication containing lists of special maps on geology, climatology, demography, etc. is in preparation.

Librarians will note with pleasure the improved format of C.S.A. publications which are now very pleasant pieces of printing indeed. They now appear under the sponsorship of the Commission for Technical Co-operation in Africa South of the Sahara (C.C.T.A.) and it is explained that "publications dealing with scientific and technical problems, the data of which are usually collected in Africa by C.S.A., are issued in London. Inquiries should be addressed to the London seat of the Joint Secretariat, for the attention of the Publications and Information Officer." The address of this Secretariat is 43 Parliament Street, London, S.W.1.

SOME SOUTH AFRICAN BOOKS PUBLISHED DURING 1955

A selective review

by

R. B. ZAIMAN

IN THE OUTPUT of South African English literature non-fiction predominated. A fair number of English novels were published overseas but those are not considered here.

Nearly all the publications have historical themes, often presenting surprising facets of the complex growth of this country. The standard on the whole is satisfactory.

AMUSEMENTS

DE KOCK, VICTOR. *The fun they had*. Timmins.

Containing a vast amount of information in fragmentary form, this volume on early South African amusements should be dipped into rather than read at a stretch. In a book of this nature, it is hard to ascertain the accuracy of the information, but when checked the date of the first cinema show certainly is wrong and that of the first rugby match at least debatable.

PARKER, A. C. *Giants of South African rugby, with a report on the Lions*. Timmins.

A chapter on each of eleven great rugby-men and their views on the principles of the game forms the first half of this book, and in the second half the tour of the 1955 British Isles team is treated in detail.

PRICE, MAXWELL. *The Springboks talk*. Timmins.

Twenty of the best-known Springboks receive a short description of their rugby history and style of play, and then express their views on the correct way of playing.

BIOGRAPHY

MEINTJES, JOHANNES. *Frontier family; a chronicle of a South African farm, its homestead and its people*. Dassic Books.

I would classify this under autobiography rather than anywhere else. The title is rather misleading, the main story being taken up by the doings of Mr. Meintjes as a young artist, part of which was his occupation of an old family homestead in the Eastern Province. Perhaps the whole thing will wear a little thin to such readers as know this type of artistic life even at second-hand.

METELERKAMP, SANNI. *George Rex of Knysna*. Timmins.

No one has yet proved that George Rex

was a relation of George III, but Miss Metelerkamp, great-granddaughter of George Rex, has produced some formidable circumstantial evidence. Anyway, George Rex was man enough in his own right to provide material for an interesting account of pioneer life at the beginning of the 19th century.

MILLIN, SARAH GERTRUDE. *The measure of my days*. Central news agency.

Mrs. Millin has become rather an institution in the South African literary world, where opinions differ sharply on her standing as a writer. This is a further volume of her autobiography, and one which may well please her previous admirers.

GARDENING

VAN DER SPUI, UNA. *Garden planning and construction*. Juta.

Strong on the practical side, the artistic side of this book should be approached with circumspection. Clipping hedges into Scotch terriers – well, some people may like it, but, having a children's swing above a cement surface – what happens to the happy drag of a bare foot on a patch of sandy soil? However, it contains much useful South African information.

ELIOVSON, SIMA. *South African flowers for the garden*. Timmins.

Gardeners will wonder what they have been doing all these years, after seeing this delightful book on the immense variety and magnificent appearance of South African flowers. It contains full instructions on the lay-out of the garden to show blooms to the best advantage, and on the cultivation of each species, as well as that ultimate requirement – a list of nurseries where the stuff can be obtained. Many coloured and black and white plates.

HISTORY

BULPIN, T. V. *Storm over the Transvaal*. Timmins.

The ludicrous, sad and curious day by day happenings which went into the history of the Transvaal during the period 1884–1900. The author has the happy knack of relating a continuous stream of anecdotes without disjoining the book as a whole. Excellent for getting the feel of the old Transvaal.

ROSENTHAL, ERIC. *Cutlass and yard-arm*. Timmins.

Piracy around the South African coasts is the theme of Mr. Rosenthal's latest investigations. Recommended as diverting reading.

SCHNELL, E. L. G. *For men must work*. Maskew Miller.

A detailed history of German settlement in

South Africa, dealing specially with the German Military Settlers of 1857, and the German Immigrants of 1858. A wonderful story of the taming of wild stretches of the country through hard work, but written in a way to interest the student of history rather than the general reader.

YOUNG, P. J. *Boot and saddle; a narrative record of the Cape Regiment, the British Cape Mounted Riflemen, the Frontier Armed Mounted Police, and the Colonial Cape Mounted Riflemen*. Maskew Miller.

Tracing the history of these military units from 1806 to 1920 covers a large part of the political history of that time, and brings to the quick phrases of the history book, the blood and hard work of the soldiers who formed the backbone of the politicians. Of special interest in regard to the history of the Eastern border.

WINES

BECK, HASTINGS. *Meet the Cape wines*. Purnell.

Containing a deal of basic information, Mr. Beck's treatise suffers from too much condensation and a lack of precision in writing. A list of wines and their makers grants an opportunity of tracing that elusive brand which, once encountered, cannot be remembered or found for sale.

DE BOSDARI, C. *Wines of the Cape*. Balkema.

Witty, urbane and knowledgeable, Mr. de Bosdari writes charmingly for those interested and uninterested in wine – and he will surely convert several of the latter. Dealing with the history, making and character of Cape wines this is one of the most entertaining books of the year, spiritedly illustrated by Karin Strömsöe.

VARIOUS

BISHOP, PERCIVAL J. G. *South African book-plates*. Balkema. (Limited ed. of 500 copies).

With so little material available on the subject of "Ex Libris" plates in South Africa, this book will be welcomed by the specialized collector in that field and will also be of interest to the general Africana enthusiast. The foreword, together with the short text, provides a brief but interesting introduction to the general development of the book plate in Europe and South Africa, followed by notes to the illustrations, and an index which unfortunately is sadly lacking in information regarding the artists.

On the whole the book is a neat and attractive presentation of the subject, spoiled somewhat by the haphazard distribution of the first eight plates and also the rather careless way in which many of the examples have been glued to the page. (*Reviewed by David L. Philips*).

BRADLOW, EDNA and FRANK. *Thomas Bowler*. Balkema.

This may be the definitive volume on Bowler. It contains a biography, a bibliography, a catalogue of extant paintings, black and white plates of these, and a classified catalogue of the

Bowler prints with introduction and notes by A. Gordon-Brown. In such an excellent book one regrets the poor quality of the colour prints which does small justice to Bowler's delicacy in drawing and colouring.

DRONSFIELD, JOHN. *Satires and verses*. Oxford University Press.

Published four years after his death, this volume must come as a complete surprise to the many people who knew Dronsfield as a pictorial artist only. Somewhat reminiscent of the young Roy Campbell, the poetry is of good quality, and Mr. Dronsfield easily takes his place in any future consideration of South African verse.

IMMELMAN, R. F. M. *Men of Good Hope; the romantic story of the Cape Town Chamber of Commerce, 1804-1954*. Cape Town Chamber of Commerce.

The vast and beneficial influence of the South African merchants on the development of the country and their organized participation in many aspects of South African life is most readably described in this 150th anniversary publication. It forms, in fact, a short history of South Africa.

NOVELS

FITZROY, V. M. *Dark bright land*. Maskew Miller.

A leisurely story covering the period 1775-1866. Readable, amusing, based on fact, it is recommended as light reading.

PEDERSEN, NEVILLE. *When the storm has ceased to blow*. Dassie Books.

A rip-roaring tale of piracy in the days of the Van der Stels, with a dash of romance as well.

PIROW, OSWALD. *Ashambeni*. Dagbreek.

A sincere and sensitive story about the wilds of Africa. Set in Portuguese East Africa in the 1800s, it describes the adventures of a hunting dog and his master, and at the same time gives the reader a stimulating insight into the character of that period. It should appeal to all, young and old, who love wild life, and have a feeling for 'African Safari'. (*Reviewed by Ursula Marcus*).

BEKNOPT OORSIG VAN AFRIKAANSE LITERATUUR WAT GEDURENDE 1955 VERSKYN HET

deur

D. L. EHLERS

DIE BOEKE waarna hieronder verwys word, word deur my beskou as die room van die Afrikaanse literatuuroes van 1955. As 'n mens die lysie rustig betrag, is daar nogal rede vir optimisme. Hierdie boeke is nie doelbewus geskryf om die algemene leerspubliek te behaag nie. Die skrywers het, so ver dit in hul vermoë was, blykbaar geskryf om hulle eie estetiese gevoel te bevredig. Ek voel oortuig daarvan dat die publiek hierdie boeke 'n goeie ontvangs sal gee. Die feit dat daar gedurende die afgelope jaar herdrukke van 'n aansienlike aantal goeie boeke verskyn het, sterk my in my vermoede dat die Afrikaanslesende publiek besig is om 'n sin en smaak vir goeie literatuur te ontwikkel.

Dit is verblydend dat heelwat nuwe skrywers geslaagde debute gemaak het. Ook die steeds groeiende bydrae wat Kleurlingskrywers tot die Afrikaanse letterkunde lewer, is baie bemoedigend. Die Afrikaanse vakliteratuur is verryk met werke oor wynbou, boukuns, atletiek en Grieks. Die fisiese voorkom van etlike van die boeke toon 'n merkbare verbetering op vorige jare.

Dit spyt my dat ek slegs met enkele kritiese opmerkings by elke titel moet volstaan. Die ruimte ontbreek ongelukkig om die opmerkings te motiveer, alhoewel ek voldoende bewyse vir my bewerings kan aanvoer.

PROSA

BLIGNAULT, A. *In klein maat*. Nas. bkhd.

Eindelik het ons hier weer iets in Afrikaans wat min of meer ooreenkom met wat in Engels „essay” genoem word. Die skryfster het 'n aangename, onpretensieuse skryftrant. Met hierdie boek lewer sy beslis 'n bydrae tot die Afrikaanse letterkunde. Die aantreklikheid van die werk word verhoog deur die tekeninge van Katrine Harries.

BOUWER, A. *Stories van Rivierplaas*. Nas. bkhd.

Hierdie skryfster sit op heel verdienstelike wyse die tradisie van M.E.R. voort. In meestal suiwer, onpretensieuse taal vertel sy van haar kinderdae op 'n boereplaas en diep algaaende kostelike ou gebuie en gewoontes op. Die boek is smaakvol geïllustreer deur Katrine Harries.

BRITS, J. J. *As broers saamwoon*. Van Schaik.

'n Lesenswaardige geskiedkundige roman met die verlede van Pretoria as agtergrond. Dis van 'n heelwat beter gehalte as die twee romans wat pryse ontvang het in die Pretoriase eeufeesprysvraag.

DE KLERK, W. A. *Komedie onder die eike*. Afr. pers.

'n Lewendig en onderhoudend geskrewe roman oor die Stellenboschse studentelee. Geen groot romankuns nie, maar ontspanningsleesstof van 'n goeie gehalte.

DOMINGO, E. *Okkies op die breë pad*. Afr. pers.

Die eerstelingsroman van 'n Kleurlingskrywer. Soos mens van 'n eerste poging kan verwag, is die verhaal tegnies nog nie goed versorg nie. Nietemin gee die skrywer ons plek-plek tipiese beskrywings soos slegs 'n Kleurling dit kan doen. Die skrywer behoort weer te probeer.

MALHERBE, M. *Die wonder bly*. Universiteitsuitgewers, Stellenbosch.

'n Aantal Christus-legendes in direkte en sobere taal vertel. Alhoewel die boek klaarblyklik vir kinders bedoel is, sal beide oud en jonk die mooi, ongekunstelde verhale geniet.

MASKIEW, E. M. *Die Boonsaaiers*. Keurbibliotek.

'n Middelmatige gemoedelike familieroman wat met 'n tweede prys in die Pretoriase eeufesprysvraag bekroon is. Geskryf in eenvoudige, onopgesmukte taal en geïllustreer deur Margaret Maskew.

MEINTJES, J. *Stormvlei*. Afr. pers.

Bekroon met 'n tweede prys in die Pretoriase eeufesprysvraag. Die skrywer behoort tot beter in staat te wees. Hy slaag nie daarin om sy karakters te laat lewe nie, maar hy wend nogtans 'n lofwaardige poging aan om iets meer as 'n oppervlakkige verhaal te skryf. Sy styl, hoewel soms onbeholpe, is sober en saaklik.

MIKRO. *Die parskuip*. Voortrekkerpers.

Ligte ontspanningsleesstof wat met vrymoedigheid aanbeveel kan word.

MIKRO. *Die porseleinkat*. Nas. bkhd.

Die skrywer sit hier sy reeks skets-nouvelles oor die mense van Gonnakolk voort. Hoewel hy tot die beste skrywers wat deesdae in Afrikaans bedrywig is, gereken moet word, vind ek dit hinderlik dat hy deur opsetlike styl-effekte telkens tussen die leser en sy karakters in beweeg, bv. „Kom ons groet eers vir oom Selons Barnard. Dis mos jare dat ons hom laas gesien het” en so meer. Oom Selons Barnard behoort immers mans genoeg te wees om homself aan die lesers voor te stel!

MIKRO. *Die wit arend*. Nas. bkhd.

'n Vlot-geskrewe avontuurverhaal met die geskiedenis van die Oosgrens as agtergrond. Jong mense sal dit geniet.

POSTMA, M. *Ek en my bediende*. Balkema.

Die skryfster wat steeds prosa van 'n goeie gehalte skryf, is een van die weinige skrywers in Afrikaans wat 'n kostelike humorsin aan die dag lê. Hierdie boek is smaakvol uitgegee en geïllustreer deur Katrine Harries.

VAN BLERK, H. S. *Soos gras is sy dae*. Nas. bkhd.

Alhoewel ek moet toegee dat hierdie skrywer, ook met hierdie jongste roman van hom, een van die klein groepie Afrikaanse skrywers is wat steeds 'n goeie peil probeer handhaaf, meen ek dat die lof wat hy ontvang het, miskien effens oordrewe is. Ek voel dat Jochem van Bruggen reeds 'n kwarteeu gelede beter realistiese prosa geskryf het as waartoe hierdie skrywer tot dusver in staat was.

VENTER, F. A. *Die tollenaar*. Goeie Hoop-uitgewers.

Die skrywer is in staat om suiwer beeldende prosa te skryf, maar hy verval af en toe in die versoeking om dit te oordryf en dan is sy taal geforseerd. Alhoewel hierdie roman beter is as die gemiddelde Afrikaanse verhaal wat deesdae verskyn, bevredig dit my nie heeltemal nie. Die skrywer is tot beter in staat en het trouens reeds beter werk gelewer.

POËSIE

BLUM, P. *Steenbok tot Poolsee*. Nas. bkhd.

Die eerstelingsbundel van 'n belowende jong digter. Benewens oorspronklike werk, bevat die bundel 'n aantal verdienstelike vertalings uit verse van die groot Franse digter Baudelaire. Elkeen wat vertrou is met Baudelaire, sal begryp watter prestasie dit is om geslaagde vertalings van sy gedigte te maak.

DU PLESSIS, I. D. *Die sanger, die bose en die lied*. Nas. bkhd.

In hierdie digbundel waarin by ongelukkig nie dieselfde peil deurgaans handhaaf nie, gee die digter nogtans 'n interessante uitbeelding van die ontwikkeling van sy digterskap.

PHILANDER, P. J. *Uurglas*. Nas. bkhd.

Met hierdie bundel maak die tweede Kleurlingdigter sy debuut in Afrikaans. Alhoewel die bundel nog heelwat onrype verse bevat, is daar tog enkele gedigte wat onmiskenbare tekens van talent vertoon. Dit is 'n welkome bydrae tot die Afrikaanse poësie.

VAN DEN HEEVER, C. M. *Honderd sonnette*. Van Schaik.

Hierdie bundel bevat van die beste poësie wat die digter nog geskryf het en trouens ook van die beste poësie in Afrikaans. Ongelukkig staan heelwat van sy sonnette egter nie op so 'n hoë peil nie.

DRAMA

DE KLERK, W. A. *Die twisappel*. Nas. bkhd.

Nog 'n drama deur 'n ervare skrywer wat die behoeftes van die verhoog goed ken. Hy behoort egter te waak teen die gevaar om karkature in plaas van lewende karakters te skep.

MALHERBE, D. F. *Spel van blank en swart*. Sacum.

'n Simboliese spel in rym waarin die spanning tussen die blanke en swart rasse van Suid-Afrika uitgebeeld word en 'n moontlike oplossing aan die hand gedoen word.

RICHARD, D. *Die skakel*. Dagbreek.

Die skrywer het reeds aandag getrek met sy roman *Voor die nag kom*. Hier maak hy nou sy debuut as dramaturg met eenbedrywe wat die moeisame aanpassing van die Afrikaner aan die stadslewe tot tema het. Alhoewel hy nog nie hierdie genre tegnies goed beheer nie, toon die skrywer dat hy ook in hierdie rigting talent het.

ONDERWERPSBOEKE

BIERMAN, B. E. *Boukuns in Suid-Afrika*. Balkema.

'n Aantreklike boekie oor die Suid-Afrikaanse boukuns vanaf die Hollandse tydperk tot vandag toe. Aandag word ook aan Bantoe-boukuns gegee. Benewens heelwat goeie foto-plate, word die waarde van die boekie verhoog deur smaakvolle tekeninge deur die skrywer self.

CRAVEN, D. H. *Ons toetsprestasies*. Afr. pers.

'n Beskrywing van die internasionale rugby-botsings waarin Suid-Afrika betrokke was vanaf 1937 tot 1953 deur 'n fyn kenner van die spel.

CRAVEN, D. H. and JORDAAN, P. *Met die Maties op die rugbyveld*. Nas. bkhd.

Hierdie omvattende geïllustreerde geskiedenis van die rugbyklub van die Universiteit van Stellenbosch is by geleentheid van die 75-jarige bestaan van die klub opgestel.

CRONJE, E. e.a. *Ouer en kind: gesinshandboek*. N.G. Kerk-uitgewers.

'n Nuttige boek wat alle aspekte van die gesinslewe op beknopte maar gesaghebbende wyse behandel. In ons tyd waarin gesinsverbroekeling 'n ernstige sosiale euwel geword het, is dit 'n boek wat elke ouer behoort te besit.

DELPORT, V. *Boland, wynland*. Nas. bkhd.

'n Belangrike aanwinst tot die Afrikaanse vakliteratuur. Vir die eerste keer word in Afrikaans 'n oorsig van die geskiedenis van die Suid-Afrikaanse wynbedryf, die maak en regte

gebruik van wyn gegee. Die boek is met goeie foto-afdrucke geïllustreer.

EMERY, I. *Springbokke van die olimpiade*. Afr. pers.

Vir die eerste keer word die prestasies van Suid-Afrikaanse atlete wat aan internasionale wedstryde deel geneem het, in Afrikaans te boek gestel deur iemand wat 'n leidende rol in die sportwêreld speel en dus met gesag oor hierdie onderwerp kan skryf.

KEET, B. B. *Suid-Afrika - waarheen?* Universiteitsuitgewers, Stellenbosch.

'n Professor aan die Teologiese kweekskool op Stellenbosch laat uit sy persoonlike christelike standpunt 'n skerp lig val op die apartheidsbeleid van die huidige regering. Dis 'n boek wat elkeen wat in die toekoms van Suid-Afrika belang stel, tot ernstige nadenke sal stem.

LOTTER, A. C. *Bou u eie droomhuis*. Afr. pers.

Hier het ons nou uiteindelik in Afrikaans 'n boek oor huise wat so geskryf is dat die gewone leser dit kan volg. Die huise wat beskryf word, is binne die vermoë van die gemiddelde leser - iets wat gewoonlik nie die geval is met die talryke Amerikaanse boeke oor hierdie onderwerp nie.

LOUW, E. *In my Voortrekkerrok voor die wêreld*. Afr. pers.

'n Jong Afrikanerdogter beskryf hier op aangename wyse haar reis deur Amerika

saam met seuns en dogters van verskillende lande. Deurdat sy 'n opstelwedstryd gewen het, kon sy 'n gratis reis na en deur Amerika onderneem.

NAUDE, C. F. B. AND STRAUSS, W. DE W. *Kerk en jeug in die buiteland en in Suid-Afrika*. N.G. kerk-uitgewers.

Die skrywers het 'n reis na die buiteland onderneem om ondersoek in te stel na die onderwerp waaroor hulle hier skryf. 'n Welkome toevoeging tot die Afrikaanse sosiologiese literatuur.

NIENABER, G. S. *Afrikaanse familie-name*. Balkema.

Op onderhoudende wyse verduidelik die skrywer hier die herkoms van 'n aantal bekende Afrikaanse familie-name. Dit behoort selfs vir die gewone leser 'n interessante onderwerp te wees.

VAN RENSBURG, J. P. J. *Eerste Griekse grammatika*. Universiteitsuitgewers, Stellenbosch.

Die belangrikheid van hierdie boekie lê daarin dat dit die eerste Griekse grammatika is wat in Afrikaans verskyn het.

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